

# QUILL



# THE QUILL

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## AT DEADLINE

By R. L. P.

**B**Y the time this issue of THE QUILL reaches you, the Deadliner hopes to be in New Orleans for the Sigma Delta Chi convention; a round of sight-seeing and visiting, and enjoying the hospitality and good food for which the South is known.

Because of this jaunt, we have been particularly interested in a release from the WPA Historical Records Survey which has been engaged in making an inventory of Louisiana journalism, including the careers of pioneer New Orleans editors and the histories of their journals.

James H. Crutcher, State Administrator of the WPA in Louisiana says the inventory deals not only with the early-day editions but also includes newspapers now publishing, as well as school, college, church, club and other publications. There also is a check list showing where the yellowing files of old Louisiana publications may be found.

We're going to turn the department over to this release, believing it will be of interest to newspapermen everywhere, whether or not they have journeyed to New Orleans in the past or hope to do so in the present or near future.

**S**INCE Louis Duclot, in 1794, got out the first edition of *Le Moniteur de la Louisiane*, New Orleans has had more than 100 news publications covering every field and issued in French, Spanish, German, Italian and English, the report reveals.

The history of the press in New Orleans is much the history of the *Picayune*, it adds. Since January 1837, when the first edition of the *Picayune* was sent out from old 38 Gravier Street, the paper has grown and progressed as the city grew and progressed.

Files of this newspaper describe some of the most colorful events in American newspaper annals, events that were not only dramatic but which marked pioneering steps in the profession.

**O**NE of the outstanding pieces of journalism is that credited to the *Picayune* during the Mexican War. George W. Kendall, one of the founders, went with Gen. Taylor as a staff member to the border, later joining Gen. Scott for the invasion and triumph at Mexico City. In those days there was but a single short telegraph wire in the country. New Orleans-Washington communication was by mail, a matter of 15 to 20 days.

In cooperation with the Baltimore *Sun*, the *Picayune* set up a pony express which relayed War Correspondent Kendall's dispatches north and east. Not infrequently the *Picayune* and the *Sun* had

[Concluded on page 19]

# CRUSADE—Or Die in Spirit!

*Dare to Do! Dare to Damn!  
Dare to Be Anything But Dull!*

By C. A. STODDARD

**N**O connected series of events has had a more profound effect upon the development and the thought of man than the Crusades.

This psychological phenomenon which existed over two centuries was brought about in the late years of the Eleventh Century when the Mohammedans captured Jerusalem.

Up to that time, it was the practice of Christians of Western Europe to make pilgrimages to the Holy Land. With the conquest of the territory by the Turks all this was made difficult and the Christian Pilgrims were subjected to all manners of persecution.

Men of the church preached that possession of the Holy Land by infidels sullied their religious honor and a rescue of Palestine from the Turks was an imperative need of Christendom.

The idea captured the imagination of the people of Western Europe and for over two hundred years the Crusades exercised a profound influence on the thought and lives of the people of the time.

**DEVOTION** to the Blessed Virgin caused women to urge their husbands, brothers, and all male relatives to join in the Crusades for the Christian possession of land made holy as her dwelling place.

Warriors promised their Creator that if He would but look with favor on some current undertaking they would lead an expedition to rescue the Holy Land from the infidel.

Men and women became so obsessed with the ideal of recapturing the Holy Sepulchre that they zealously threw aside all other considerations, and gave over their lives, their lands, their all, at the call of an inner spiritual power which led them on.

Burning with that fanatical zeal and centered on that one high purpose, to them the highest ideal in their universe, men left lover, left castle or hamlet home, or family by the hundreds of thousands with the single purpose of realizing an ideal goal with no thought of personal benefit other than the high esteem of their fellow men, the admiration of a lover, or the stimulating zest which comes with adventure in a foreign land.

Those experiences brought new horizons of thought and a new breadth of vision. Men learned to dare to hope for new and greater achievements. Contacts with new and different modes of life in other lands brought new concepts. Men dared to dream of new things and as they dreamed to devise ways and means of achieving them.

And so today any undertaking in which men and women become obsessed with a high purpose, difficult of attainment, and attempted without hope of material reward for themselves has come to be known as a Crusade. The Crusader burns with a single desire—to see right, justice, truth prevail, to create a better world about him.

**I**N those days of old when knighthood was in flower and many men and women



C. A. Stoddard

were filled with the ardor of this high purpose, there were also the stay-at-homes—men who were content to live a drab life of daily routine as they always had done.

They dreaded the thought of any new adventure but were content to do the same old things in the same old way. Devoid of imagination and that divine spirit of discontent which leads some men to new undertakings they were completely satisfied with things "as they are."

But the "it" boy of yon yester-centuries kissed the hand of the fair maiden, fastened her token to helmet or spear, donned armor, seized spear or battle axe, was boosted into the saddle on a head-tossing charger and burning with the zeal of a high call to right a wrong, rode forth to conquest or to death.

The lives and exploits of such are indelibly stamped on the pages of history. In song and story their daring feats have come down to us as the exciting examples of men who rose to new heights by giving themselves to what to them was a high purpose. The dullards who stayed at home have long since been forgotten.

**S**HOW me a newspaper that with accuracy and completeness covers the news of its community, the state, and the nation, that recites the incidents of life about it, both great and small, that gives space to the churches, the lodges, the rural communities, that comments on all these, and you have shown me a publication that I know will be well received in its community.

It is proper, it is just, it is thorough, it is precise. It will be read and it will be praised as a good newspaper.

But show me a newspaper with those same virtues and add thereto the fire and zeal of a great fighting spirit, ready and eager, to go out and do battle for anything

**H**ERE'S a clarion challenge to the newspapers of America—whether published in cross-road hamlets or in the largest metropolitan centers. It's a challenge to do more than merely record the passing stream of news—to dare to battle for the things they conceive to be right.

C. A. Stoddard, who pens the challenge, is editor of the Craig (Colo.) Empire-Courier and a past president of the Colorado Press Association.

Born in Iowa, he attended high school in Illinois. He was graduated from Knox College in absentia in 1918 while in the Army. He served 22 months, 18 of them in France and Germany. Returning to America, he was superintendent of schools for two years at Eaton, Ill., and for five years at Hayden, Colo. He entered the newspaper field in Craig in 1926 and has continued there since.

it conceives to be right and just and I'll show you a publication that is better than good. It has glamor. It has power. It is a definite influence in its community.

It may even be damned by those who at some time or another have gotten into its line of fire, but it will be awaited eagerly by every man, woman and youth in the community able to read and take sides in an argument.

It has been my observation that such a newspaper has no need for a periodic subscription campaign to keep its list or collect long past due subscription accounts. It has no need to give away an automobile or a trip to California in order to keep its readers.

The days when people subscribed for a newspaper and therefore to its constant editorial policy are past. A fast moving new age, no longer constant in its political philosophy, depends more and more upon its newspaper to reflect the shifting sentiments of the times.

**T**HE modern newspaper must depend for its prestige primarily on its news and feature values, but the alert editorial and news staff can, if it will, add another value which has universal appeal.

That value is a crusading attitude toward things about it, the spirit of youth which dares to do and daring, does—that dares to damn and damning corrects an injustice or an inequality.

The causes for which a newspaper should "dare to do" and the things which a newspaper may denounce and correct are as varied as the complex life in America today.

The alert editor or editorial staff will not be allergic to these varied opportunities, and since activities in communities differ the opportunities for the Crusade must vary.

**W**HAT might be crusading material in one community and at one time might not fit another.

But whenever a public official betrays his trust; when there is need for a better health program; when there is inefficiency in the water department, the fire department or on the police force; when there is danger of sacrificing life through inadequate safety rules or poor law enforcement; if a milk supply is not safeguarded by proper regulations; if there is need for a new public library or a better school building; if there is need for better highways or an overhead crossing; if there is collusion between public officials and the gambling ring; if there is need for a public park or playground; the alert editorial staff will see opportunity for making the newspaper a vital force in community life by consolidating the full force of public opinion behind the project.

In like manner, once the crusade is conceived the method of attack is as varied as the imagination. Whether to storm the center with big guns blazing or whether the best chance of success lies in a flank attack through an organized welfare group are questions which local circumstances must dictate. Perhaps by sheer weight of argument or the marshaling of facts, the goal can be reached.

**B**UT whether one method is used or another, the need for generalship cannot be overemphasized. A carefully planned campaign in which the full resources of the newspaper and the community can be brought into action stands the best chance of success. Resourcefulness will not only add prestige to the newspaper but will bear fruit in achievement.

But when no new mode of attack is available there are the many old and tried programs. First, presentation of facts in support of the proposal, interviews of community leaders who love to "go over the top"; experiences of other communities; a presentation of cases; a series of pictures which appeal louder than words, and many others.

The crusade is a tool which should be used not too freely. Reserve the all-out offensive for those matters of really great import else the full effect will be lost in a maze of minor undertakings. Emulate the thrifty Scotch.

**T**HE world is too much with us. In getting and spending we are drifting away from the great mission of every newspaper which is to create and arouse the good public opinion. The days of personal journalism are gone, but in its stead every newspaper can draw up in crusade an array of talent, ability, and zeal which in its mass effect on thought can be as modern and as devastating as the "blitzkrieg."

While the days of personal journalism are largely over, there is still in America, in your community and in mine, the need for directing public opinion in the right direction—and what a field for the newspaper with the true crusading spirit this presents!

Humanity's priceless heritage of thought is in jeopardy today. The sepulcher of the Master is again in the hands of the infidel.

We are asked to accept the doctrine that might makes right; that suppression of freedom of thought is justified by the needs of the state; that the Golden Rule is a precept of weaklings; that cowardly wholesale massacre of women and children is right if it but force men to submit to the will of an unscrupulous mob of gangsters; that governments derive their just powers not from the consent of the governed but through the power of government to enforce its decrees at the point of a gun; that solemn covenants entered upon between governments have no binding force after the ink is dry and are but schemes to acquire an unfair advantage through deceit; that the divine teachings of the Christ are not the foundation upon which a secure civilization shall rest but the empty mouthings of a vile Jew; that men and women are not created equal in their right to life, liberty and the pursuit of happiness but that one race of men is superior to all others. Ah, yes, there is need here for the right direction of public opinion.

**T**HE tenets on which our democratic way of life rest, won by the blood and sweat of others, are under attack.

There are places in our land where patriotism is for sale at 10 cents an hour or 10 per cent on the invested capital.

At every election our ballot boxes are being stuffed against the public good with the vote of self interest.

We seem to have guaranteed the right of individuals to destroy through our guaranteed rights of free speech, free thought and free assembly.

The Crusades have not all been won. The Great Crusade of all time is even now in progress. Unsheath your pens, dip them in the immortal ink of fearless truth and prescribe the unforgettable message that all men may read, that "the great ideals of humanity are not for sale at any price."

**S**TRIKE out that cynicism which knows no truth, comes from little thought and no power to feel and is a shield for fear.

Unshackle your presses from commercial restraint and political expediency and start them rolling out the patriotic precept, "United in a just cause we cannot fail, Divided we cannot sustain ourselves"; that the "Battle for freedom is never over but must be won by each generation"; that "the right to the ballot carries a companionate duty to vote intelligently."

Crusade in order that

"A loftier race

Than e'er the world hath known shall rise,  
With flame of freedom in the souls,  
And light of knowledge in their eyes."

Crusade or be dull—crusade or we die in spirit.

Crusade or your soul perishes from ignominious strangulation.

## Students Sell Features

With sales from their feature articles totaling more than \$4,000, journalism students in the School of Journalism at the University of Wisconsin in the courses in feature writing under the direction of Miss Helen M. Patterson, associate professor, sold 150 articles during the past school year.

Several students each received more than \$600 for their features. The highest price paid for an article was \$200, although several students received checks for \$100 or \$75.

The students have sold to such magazines as *American Home*, *Hygeia*, *Nature Magazine*, *Popular Mechanics*, *Country Gentleman*, *Capper's Farmer*, *Better Homes and Gardens*, *American Druggist*, *Popular Photography*, *Successful Farming*, *Northwestern Druggist*, *Home Gardening*, the *Rotarian*, *You and Your Child*, *Better Living*, *Educational Music Magazine*, *Better Roads*, *Hobbies*, the *Republican*, the *Baker*, *Your Life*, *Popular Home Craft*, *American City*, *Physical Culture*, *Flower Grower*, *Department Store Economy*, *Progressive Salesman*, *Parents Magazine*, *Ice and Refrigeration*, and to many newspapers such as the *Kansas City Star*, the *Milwaukee Journal*, the *Christian Science Monitor*, the *Des Moines Register-Tribune*, and the *New York Times*.

# Some Factors Involved in Determining Whether You Can Write Yourself a Ticket In the Radio Field

By RODERICK CUPP

**R**ADIO takes all kinds of folk to make up the big show that moves into millions of homes each day: musicians, actors, announcers, singers, producers, directors, writers, engineers, executives.

Is there a place for the school of journalism graduate in this big show? Certainly. If he can write, there's a big assignment for him: the preparation of radio continuity.

Continuity is a mysterious word to the uninitiated. However, suffice to say that continuity is simply writing which ties the program together, causes it to progress logically. It embraces written program outlines, advertising messages, dramatizations, and, in the broadest sense, radio news writing.

**W**HAT'S the difference between writing news for a newspaper and writing it for radio? We'll come to that later.

First, let's learn if you are equipped for that assignment of writing radio scripts. That is easily answered.

If you are naturally a good writer—if you write good dramas, short stories, personal letters, college themes; if people find your writings really interesting—then you can write for radio. True, certain technicalities must be learned when you write for the air—but fundamental technicalities are easily absorbed in your first few months of your first radio job. (And expect to start with a small station at a small salary!)

If you write good fiction or good stage drama, you can write radio drama. True, you'll have to substitute microphone fades, sound effects, etc., for stage direc-

tions. You'll have to paint all the action in words, and start the action in the first minute. You'll have to write the play to fill the allotted time of 15 minutes, half-hour or an hour. But those things are merely technicalities. Good writing of dialog is the important thing.

Writing continuity for a variety show is not hard, once you have the hang of it. But remember that all good writing has a point, and merely writing a series of introductions for the musical selections will not make a good variety show script, nor will it always make a good musical show script. A good variety show might call for atmosphere, color, comedy, pathos, story. Words and sound effects paint the stage and its activities. The continuity is the thread, sometimes thin, sometimes thick, which ties together all the component parts—and often as not, the script thickens in spots to form some of those component parts.

**R**EVUE the Music Hall program with Bing Crosby. It's filled with gags, chatter and songs, all tied together. It's peppered with feature routines such as those in which an opera star chats in modern swing jargon with crooner Bing who answers in high-brow terms of the concert hall. It's an unique situation, aptly and cleverly handled by a good writer.

Enough of these sketchy examples. They simply serve to demonstrate the fact that all sort of writing are used in radio. Anything goes in radio continuity—anything that is good. Radio knows but one limit: decency. The screwiest ideas sometimes makes the best radio



Roderick Cupp

programs. The screwiest writings sometimes draw the fattest pay.

However, don't consider learning to report facts and writing for newspapers as futile. You might join the publicity department of a station or network, in which case you would write for print. And in this case, your style would be correct. And, yes, you might not even go into radio.

After all, if you study newspaper work you surely have intentions of entering that field. If you're undecided, and if you're still in school, may I recommend you include such English courses as those dealing with fiction and drama. Give close attention to theme assignments. And do plenty of rewriting.

**N**OW, assuming you feel a desire to enter this business of broadcasting, your school training is of valuable service. It is the foundation as important to you as the foundation to a house. True, when you get into radio you'll forget many of the things you learned.

Principally, perhaps, you will no longer write in long sentences embracing the entire story such as you learned to write as leads of news stories or such as you possibly learned to compose for the alleged beautification of your English themes. Announcers can't read such sentences. We haven't lungs voluminous enough to hold the breath necessary for reading such sentences aloud. Nor can listeners grasp all the facts thus drooled to them.

You'll neglect some of your good rules of grammar (and you'll soon be reviewing them, too!). Principally, you'll disregard, often, rules of sentence structure. You'll write frequently in phrases—phrases which paint vivid pictures, express speed, sorrow, dramatic suspense, create desire.

Remember this: radio continuity is

**W**HAT sort of chance is there for the journalism school graduate in the field of radio? What are some of the hurdles to cross, some of the requirements an applicant must meet?

Roderick Cupp, director of programs for Station WLS, Chicago, answers these questions and supplies a lot of interesting additional information pertaining to the field in the accompanying article.

Mr. Cupp is a graduate of the University of Missouri School of Journalism, where he was a member of Sigma Delta Chi, professional journalistic fraternity. Following graduation, he served as a continuity writer for one year with Station KFRU, Columbia, Mo.; 18 months as continuity editor for Station KTUL, Tulsa, Okla.; 18 months as program director for the same station, and for more than four years has been director of programs for the production department of WLS.

**SPOKEN English.** Newspaper form is **WRITTEN English.** You don't carry on a conversation with one in the same manner you write a news story. You speak in short sentences, in phrases, often leaving subjects or predicates to the imagination—implied. In radio you write as you speak.

**WHICH** brings us down to radio news writing. I recall that about five years ago when *United Press* first began selling news to radio stations, that organization set up a radio department, installed special radio bureaus in key cities where the news was rewritten for radio and sent by separate lines to radio stations which they equipped with noseless teletypes.

Because radio utilizes spoken English and because newscasts seldom include the longer news stories in their entirety, it was necessary to furnish the radio stations with copy that was written in radio style and cut to the bone. Thus a new news field was opened, and I know of at least one journalism school, that of the University of Missouri, which took cognizance of this fact and trained students for the new jobs, arranging for them to secure actual experience at Station KFRU.

As in all radio continuity, radio news is written in simple sentences. Thus it is

easier, to deliver, easier to understand.

Most large stations and all the networks employ rewrite men who write the complete newscasts. Many popular newscasts include occasional comments—not one-sided editorializing, of course, but such interesting comments which, if you were discussing the subject with someone, might come to you. Other newscasts specialize in reviewing the events of the past leading up to the latest developments. All good radio news writers read all of their press services, read several newspapers each day, and keep up with such periodicals as *Time* and *Newsweek*, in addition to reading all the other magazines and books that time allows. A radio news writer must keep well informed.

**I**n radio news, instead of writing the dateline and then stating that so and such happened "here" today, it is written that so and such happened in Podunk today. "Here" is perfectly correct in a datelined story for print where your reader can see the name of the city where the story was filed. But if a listener hears a newscaster report a big fire "here" tonight, and if he didn't hear the dateline, he immediately thinks the catastrophe is right in his home town. Always include as part of the story the name of the com-

munity in which the event occurred.

But enough of that. I have no intention of telling anyone how to write radio news, or how to write any type of radio script. There are others much better equipped than I, though I'm sure they would tell you there are few definite rules you can follow in writing for radio. Radio is still young, still growing, and will be forever changing. That's why it's a good industry for you to enter.

Is the writer an important man in radio? Most emphatically, yes. He's the quiet, unsung hero whose typewriter turns out the scripts which we directors bring to life in the mad-scramble rehearsals where frayed nerves and tempers contrast with his quiet, concentrative efforts.

The writer is the show's first and most important director. He puts it on paper as he imagines it. In the studio we merely bring that script to life with what we hope is technical perfection and with what editing and rewriting we find necessary to make the sound version an improvement on the printed version. Ah, yes, the writer is important. And when he makes the big time, his efforts are certainly handsomely rewarded.

So—if you can really write, get into radio. You'll like your part in "the greatest show on earth!"

## Some Choice Specimens

# Head Hunters

Found Round the Rim

**B**ACK from journalistic jungles filled with dense, wooden creatures that roamed endlessly through columns of type, the Head Hunters band nevertheless showed up this month with some rare trophies.

Once again their total specimens were somewhat few in number but made up for that with their many good points.

The two exhibited by Arvid F. Jouppi, of the Transradio Press Service Chicago Bureau, for example, both bagged in the *Chicago Tribune*:

**Prisoners Get Suspended  
Term—in Stalled Elevator**

and

**Mr. Drake Weds Miss Duck  
—No Wise Quacks, Please!**

Frank Nye, manager of the Iowa Daily Press Association's news bureau in Des Moines, sent the following head and story in some time ago. Somehow it got lost in the shuffle—but it's still good—and thanks, Frank:

lartxE lartxE lartxE

**Better Use a Mirror**

Boulder, Colo.—(AP)—When the Colorado university school of journalism published the *Boulder Daily Camera* for a day Paul Gerhard found himself in the managing editor's chair.

Said Gerhard to Linotype Operator Lynn Harper:

"I'm left-handed and you'll probably have trouble reading the headlines I write."

"Oh, that's OK," replied Harper. "I can read 'em easy. I'm left-handed, too."

Buck Buchwach, president of the University of Oregon Chapter of Sigma Delta Chi and night editor of the *Eugene (Ore.) Register-Guard* sent this one which appeared in the columns of that paper:

**Man Tries to Extort Money  
From Mayor Large; Judged Insane**

There is a bit of double-talk, or something, in this one Bob Karolevitz, sports editor of the *South Dakota State College Collegian* found recently:

**Spearfish Wins  
Over Spearfish**

**SKIMMING** over the pages of the *Cleveland Plain Dealer*, J. Malone, of South Euclid, O., found this cream-taking head over a collection of brief news stories from various Ohio cities telling of advances in the price of milk:

**OHIO COWS JUMP  
OVER THE MOON**

Though we'll delete the name of the

hero of the story, as a matter of policy or something, you'll still get a chuckle out of this head and item which H. S. Hepner, of *South Dakota State College*, found in the *Minneapolis Tribune*:

**Father at 85**

**Fertile Lawyer and 42-  
Year-Old Wife Have  
Eighth**

Fertile, Minn.—(AP)—H. L. ———, 85, pioneer attorney here, and his 42-year-old wife, it was learned here Monday, became the parents of a son born Oct. 11. It was their eighth child.

Of 19 children born to ——— and his three wives, all but three are living.

**T**HAT rhyming headliner on the *Detroit News*, whose

**This Captain Loves the Sea,  
But Also Other Loves Had He**

we exhibited in the September issue, is on the range again and scoring bull's-eyes. For example:

**Traffic Alibis Lose Sway:  
Violators All Have to Pay  
and**

**If Flabby Fat You'd Abhor,  
Eat a Bit Less Rather'n More**

Two additional heads from the *Detroit News* attracted this Head Hunter's eye:

**Concerts in B Flat Make  
Childbirth a Mere Lullaby  
and**

**Italy Waxes Red,  
White and Boo**

THE QUILL for November, 1941

# History As It Happens Is A Powerful Potion!

By HENRY F. MISSELWITZ

**D**ESPITE recurrent chaos, the world is better off today than at any time in the history of mankind.

Yet everyone is suffering from an acute attack of the jitters. Nations are nervous. Why?

We are jittery simply—and almost entirely—because of the tremendous progress that has been made in the past generation or so, giving us our modern miracles of rapid communications in an otherwise criminally stupid Twentieth Century.

The greatest incentive to foreign news reporting came in World War I, a generation ago. From that day on, news of the whole world became of interest to all—especially in America.

**T**HE newspapers bring news of a war-torn world morning, noon and night. We hear of crashes and battles and earthquakes and strikes everywhere and anywhere in the world the moment they happen. Or the same day, in any case.

It's great. It's a tremendous stride forward. But we simply are not yet accustomed to seeing the world clearly and as chaotic as it actually is. Newspapers are giving a clearer perspective of the world we live in, and putting it into focus, but few of us are yet actually used to this.

Say there is a flood in the heart of China engulfing countless thousands; an earthquake devastates Japan; or in Europe, there is a new move in the gigantic war

over there; in Detroit, perhaps another strike; in London, a speech by the Prime Minister, or another air raid . . . and so on.

And—this is the point I am driving at—we read of these things on the front pages of newspapers from coast to coast just a few hours after they happen. Result—the international jitters.

**F**OR the first time in history we are practically in the White House when the President makes a "fireside chat." We hear him on the air and read his words in our newspapers. Or we go to the movies and see FDR and hear him on the screen, giving us this chat a day or so later. Or, we are right in London, when the Prime Minister speaks. And so on, around the world.

The man-in-the-street is getting in on history as it is being made. He—and you and I, too—reads of battles here and disasters there, and chaos from one corner of the world to any and all others, when he picks up his newspaper.

What happens? The jitters we all suffer from these days, in any country.

**O**F course, our world actually is in one awful mess. But when *wasn't* it?

For half a dozen years I sat on the incoming cables desk of the *United Press* in New York City. Not a day went by from the start of 1930—when I returned from the Far East, until I left for Hollywood not so very long ago—that there



Henry F. Misselwitz

wasn't one or more major disasters to relate to our hundreds of client newspapers in the United States.

Granted, that was during the worst of the depression days. Even so, depression and all, I say that our world is much better off in 1941 than it has been at any earlier time in our history.

It is merely that now we hear all the unwholesome tides of human emotions—and we hear of them almost instantly. With these things dinned into us by the press, by the radio, and thrown at us on the screen in the newsreels when we go to the movies to relax—it is only natural that we come to the conclusion that the world is slipping fast toward a bad end.

Not a bit of it!

The miracles of wireless and of cables—making possible the new wonder of the world, our daily newspaper—are difficult for men, women and children the world over to understand. The free press of our times is one of the greatest strides in history toward *true* civilization. Journalism gives us a chance for a realistic understanding of the world we live in. It gives us all a grasp of current events swirling about us night and day, around the world.

We simply cannot digest so suddenly such large doses of the inhuman manner in which human beings and the elements of nature act—and *always* have acted from the dawn of time. We shudder to discover that we really are living in a world of horrors.

**B**EFORE the newspaper brought enlightenment, our forefathers were less worried. They had nothing to worry them aside from their own particular problems in their own struggle for existence from day to day. They knew very little of the world outside their own restricted horizon.

When they finally did hear of a battle, or of some natural disaster elsewhere outside their ken, it was in such a sketchy

[Concluded on page 16]

**M**ODERN man, contends Henry F. Misselwitz in the accompanying article, has headline headaches—is nervous and jittery—because he has not yet learned to swallow such large doses of fact—such deep draughts of history in the making—as modern communication facilities are able to bring him.

Mankind is getting a realistic picture of the world—is learning to face unpleasant facts as never before in history. And from the horror of this realism and of these facts may come a start toward a better world.

Mr. Misselwitz was graduated from the University of Missouri, a member of Sigma Delta Chi, shortly after World War I. In 1924, after working on the *St. Louis Post-Dispatch*, he went to the Orient. First as bureau chief for the *United Press* in Shanghai and later as chief correspondent for the *New York Times*, he experienced and wrote of conditions there. Returning to the United States, he served the UP as cable editor in New York and as Washington correspondent. He now lives in Los Angeles where he is president of Asia House. He is the author of "The Dragon Stirs," story of the Kuomintang revolution in China.



Dick Calkins

Who sends Buck Rogers through adventures in the Twenty-Fifth Century.

**“W**HAT I portray in my Buck Rogers strip isn't so fantastic,” Dick Calkins, creator of Buck and his co-performers in the world-famous adventure strip, contends. “There's nothing to make me believe that these things I'm drawing today won't some day be true.”

The artist explains the basis for the story which daily transports thousands of readers into the Twenty-Fifth Century thus:

“I consider the scientific knowledge of five hundred years ago, compare it with present-day knowledge, and then try, in the light of that vast change in science and achievement, to look 500 years ahead.

“Who can say but what the feats of Buck and Wilma (I hope not those of Killer Kane and Ardala, however) will be duplicated 500 years from now? These things don't seem more impossible of achievement than would have radio and aviation to the people of 1441.”

**LIEUT. RICHARD T. CALKINS**, as Army records list him, determined 36 years ago that he would be a cartoonist. He was 10 years old then and his drawings, according to all available stories, showed “a great deal of promise.” As early in his career as the year he was in the eighth grade, Calkins began drawing

## The Fantastic of 1941 May Be Fact in Buck Rogers' Creator Looks 500 Years Ahead

By BOB SMITH

a strip dealing with the future world—much to the delight of his classmates.

Upon completing high school, he went to Chicago and the Art Institute school there, where he studied until 1914. Going from Chicago to Detroit, he found a job in the art department of the *Detroit Free Press*, through the influence of that philosopher-poet, Edgar A. Guest.

Work done by Calkins in 1916 attracted considerable attention, with the result that in 1917 he earned a contract with the Hearst organization and began drawing for the *Chicago Examiner*.

World War I came. Calkins attempted to enter an officers' training camp, but was refused. Later he enlisted in the aviation corps—became a pursuit pilot—and at the end of hostilities was at the air service depot in Garden City, Long Island, ready to sail for France.

**CALKINS**, now a lieutenant, returned to his work with the *Herald-Examiner* (the *Examiner* and *Herald* had merged during the war) upon his discharge from the air service, only to leave it in 1922 to become a free lance artist. His work as an editorial cartoonist established his reputation so firmly that when John F. Dille, president of National Newspaper Service, and the man who created the Buck Rogers idea, needed an artist for the Buck Rogers strip he hunted up Calkins.

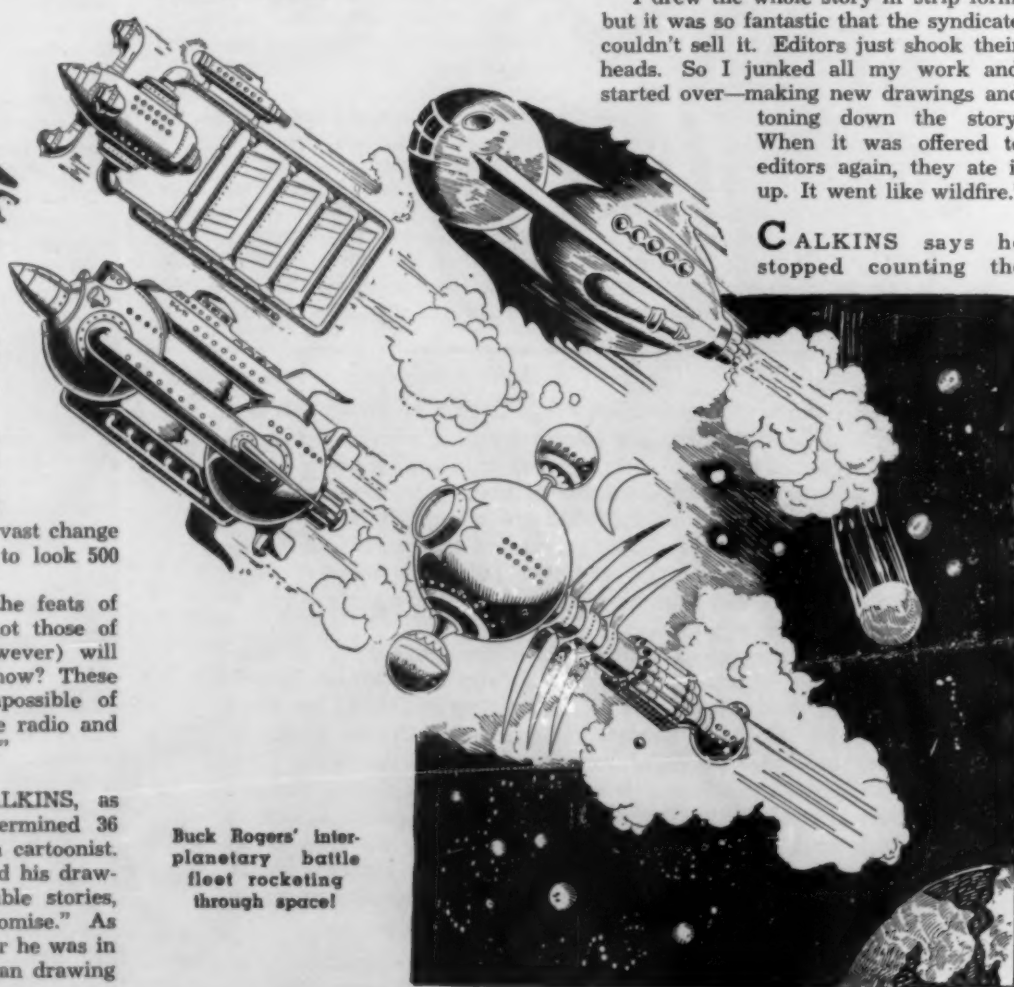
“Can you do it?” Dille asked Calkins.

The cartoonist must have chuckled inwardly as he answered his inquisitor. For, he says, “It was directly in line with the strip I had drawn years before when I was in eighth grade.”

Of his first work on the Buck Rogers story, Lieut. Calkins says:

“I drew the whole story in strip form, but it was so fantastic that the syndicate couldn't sell it. Editors just shook their heads. So I junked all my work and started over—making new drawings and toning down the story. When it was offered to editors again, they ate it up. It went like wildfire.”

**CALKINS** says he stopped counting the



Buck Rogers' interplanetary battle fleet rocketing through space!

## 2441, Says Dick Calkins, So



The amazing Buck Rogers, whose adventures today seem fantastic but which may be commonplace in 2441.

number of papers carrying his drawings when the total passed 150. Today, not only scores of papers in this country, but many in Canada, South America, Australia and elsewhere throughout the world subscribe to the strip through the National Newspaper Service.

"Buck Rogers was the first successful adventure strip," Calkins remarks, "and like all successful things has had scores of imitators." He went down the list of a good percentage of present-day "best-selling" strips, pointing out how they mimic Buck Rogers.

Besides his work on Buck Rogers, Calkins has done a number of dime-store books with the Buck Rogers story as a background, and has designed many novelties, such as models of rocket ships and ray guns.

About two years ago Phil Nowlan, who, originally was employed by the Syndicate to write continuity for Buck Rog-

ers, passed away. Then that part of the job fell on Calkins' shoulders also. There has been no difficulty on this score, for Calkins has become so imbued with his subject that story material flows easily.

Given free rein by the syndicate, Calkins immediately started introducing a mass of new and arresting ideas for new type Buck Rogers adventures that had welled up in his mind during the time he had been concentrating mainly on the art. As a result, Buck has been born anew.

In addition to strange new adventures, Calkins started a Science Adventure Club for boys and girls called the Buck Rogers Rocket Rangers that is said to be the largest newspaper club in the world. Membership is in the millions.

**I**N August, 1940, Calkins and his family—Mrs. Calkins, son Dick Jr., and daughter, Nancy Jane—moved from Glen Ellyn, a suburb of Chicago, to South Laguna, Calif. There they took up residence in the home Richard Halliburton built just before leaving on his ill-fated voyage from Shanghai to San Francisco.

But the Calkins family could not put up with the constant stream of tourists who came to South Laguna to see Halliburton's home. They moved to a house owned by Clarence A. Dykstra, former president of the University of Wisconsin, former head of the Selective Service commission, and now head of the National Mediation Board.

There, today, bigger and better adventures for Buck, Wilma and their associates are being created.

## Here Are Ways to 'Humor' Your Readers—

**N**EWSPAPERS have never lacked for humor. Journals of the early days, without any intention of doing so, often brought chuckles to readers because of typographical errors, jumbled lines or stories of hoaxes which had been perpetrated on the press.

Afterward came cartoons, amusing editorials, comic strips, feature stories which emphasized the funny side of life and all of the other devices which added a lighter touch to the mass of material between the column rules.

Alarmists are continually reminding us that this is a pretty dreary old world, and that America's greatest need isn't a good five-cent cigar but rather an escape from the confusion and problems of the present civilization.

Newspaper analysts have shown in numerous studies that many dailies and weeklies lack balance because so little attention is given to several reader-interest factors, including humor.

To shift attention from the great mass of war stories, many newspapers are providing an escape by devoting more space to little features about the comedies of life. A syndicate head said recently that the day Poland was moved out of the picture all of his humor material to that country was canceled by editors, but at

By STEWART HARRAL

the same time his English clients ordered additional comic-strips.

**S**PACE given to entertaining material is a good investment in reader interest. Executives of the New York Daily News, leader in circulation among American newspapers, announced recently that the space devoted to Sunday and daily comics in the News is valued at nearly \$3,000,000 annually.

How can the small-town newspaper inject a few more smiles in its offerings to the reading public? What departments of the newspaper lend themselves especially

**L**ET your readers get some laughs from your columns each day or week, urges Stewart Harral, assistant professor of journalism at the University of Oklahoma, in these suggestions from the Sooner State Press, condensed from a talk he made before a group meeting of the Oklahoma Press Association.

well to comic relief? From time to time I have jotted down a few practices which are being used with success on newspapers, but the following suggestions are by no means to be interpreted as the only ways of scattering a little humor.

Scores of newspapers are now using little intimate columns which build that essential to any publication's success—reader loyalty. Emphasis in most of these is given to anecdotes, small-town talk, pranks and other topics which are of interest to the reading public. The main idea is to use many names, and to get as many different names as possible. Ordinarily, these brief bits would not warrant space in the locals and personals but they are always popular with readers.

Go into the back of the shop and dig out a few old cuts and run them. One newspaper found a cut of an early-day bicycle club, and with the daring riders displaying their bristling mustaches it made a good feature.

All editorials need not be informative, interpretive, persuasive or filled with enough facts and figures to fill a chapter in an encyclopedia. Take some topic, preferably a local one, give it a humorous twist and it will enliven the often-dull editorial column.

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Lieut. Max A. Besler

Before becoming attached to the War Department's Bureau of Public Relations, Lieut. Besler had been in the New York and Washington bureaus of *Newsweek* magazine. He was graduated from Kansas State College in 1937. He was president of the Sigma Delta Chi chapter there and editor of the campus paper. He did weekly and daily newspaper work in Manhattan, Kans., before joining the *Newsweek* staff.

**F**ROM the beginning of our national defense program, the nation's newsmen and commentators have at times appraised the energies of the American people as "all out." The story has indeed turned up to be a big one—and correspondents have gone "all out" to report it.

The War Department was early aware that even though printing press builders were converting to produce machine gun parts and the radio manufacturers were going in for bomb fuses that there were still PLENTY of presses and loudspeakers to exercise America's privilege of enunciating full details of the enterprise into which the people are pouring their treasure and man-power.

Consequently, the Secretary of War, Henry L. Stimson, created the Bureau of Public Relations early this year and brought to Washington Maj.-Gen. Robert C. Richardson, Jr., of the Cavalry, as its first Director, and Lt.-Col. Royal B. Lord of the Engineers as Deputy Director.

What Gen. Richardson may have lacked in firsthand newspaper experience he made up in organizing ability and an unusual comprehension of the job. Public Relations expanded from an overworked "press section" of a few officers to a closely integrated Bureau comprising specialized branches for the newspapers, radio, magazines, illustrations and movies, as well as branches to scan public opinion and to serve public relations officers in the nation's Army camps. The needs of fiction and non-fiction free lancers and anyone else interested in the story of the Army are taken care of.

The Bureau is the agency through which most of the news of the War De-

## How the War Department Has Set Up Ways and Means for Telling the Stories of the Army

partment is funneled. An Army news-gathering crew covers the Department to round up the news and feature stories. This information is mimeographed and released to all correspondents. If special material is requested by a correspondent the Bureau digs it out.

Since Army information is frequently of a specialized or technical nature, each component of the Army in the War Department, such as Infantry, Morale Branch, Air Forces, Coast Artillery and so on, designates officers to centralize the data of their branches. These officers cooperate with the B.P.R. Such a system is necessary both for the reading public and the War Department. Without a Bureau to coordinate information each news-gathering unit would have to assign several reporters to cover the far-flung activities of the Department. The resultant congestion would probably slow down work all around.

**R**IGHT off the bat you can rest assured the War Department public relations officers do not tote the sinister weapons of propaganda and censorship. Even if the Bureau developed ambitions to cushion or color Army information the correspondents would quash it plenty. Washington news and radio hawks are among the elite of their crafts—even the cleverest of publicists would have to get up before the crack of dawn to fool them.

Early in the game, newspaper writers were told that only about five per cent of all military information is considered restricted. The remainder should be "exploited." And the policy has stuck. The Bureau balks only when queried as to how many bombers the military forces may have in the Philippines, how many and where guns may be installed in the Panama Canal Zone, perhaps some controverted issue which would be meaningless to discuss, and other information which almost all correspondents recognize would be more interesting to unfriendly operatives than to the newspaper readers of Peoria.

The keynote of the Bureau's work was probably voiced before a meeting of the American Society of Newspaper Editors in April when Gen. Richardson, now commander of the VII Army Corps, observed: "... as the defense program develops, the untold story of the Army is beginning to emerge. ... Tell the story, good or bad. The story of the American Army can be no better nor worse than the story of the American people. For the story of the American Army and the American people is one and the same. Personally, I think it's a good story. I think you do, too!"

**T**HE American press and radio have cooperated notably with the War Department in telling the story of the vitalizing of the Army to the people supporting it. From the Secretary's office on down you will hear that. Occasionally an eyebrow is lifted when some writer deliberately distorts the facts ostensibly to awaken the American people to a calamitous system of training a mass army, 1917 style, or creates some similar sensation. However, that branch of the Bureau mentioned above as designed to feel the public pulse reports that the American people are overwhelmingly satisfied to leave the training and leadership of our Army in the hands of the professional soldiers. After all, the accomplishments of the Army have greatly exceeded the few setbacks.

Our citizen Army belongs to the people, not to the General Staff. The generals are willing to correct all flaws. However, ours is no "Minute Man" Army. It has been no spring festival, this constructing accommodations and marching into Army camps a group of males more numerous than the combined populations of the states of Nevada, Wyoming, and Idaho. Some things



By LIEUT. MAX

Photos by U. S. Army

have gone wrong during the speedy eight-fold 1940-41 and the Army admits it. All the War and faults be reported with propriety. Constructing a public enterprise.

Any apprehension that the military establishment's World War blueprints indicates a 1917 of the Army. If gauged by European standards the German armored divisions comprised a

ays and Means of Helping Writers Tell America

# the Soldiers



T. MAX A. BESLER

U. S. Army Signal Corps

eight-fold increase of the military forces during All the War Department asks is that the beauties iety. Constructive criticism never hurt any great

itary establishment is growing on a diet of un- indicates a misconception of basic training aims an standards we have a remarkably modern Army. comprised about eight per cent of the Nazi Army

before the invasion of Russia. More than 12 per cent of the divisions of the American Army are now armored—and many more are in sight. To complete a shattering team of tanks and warplanes, the Army is rapidly expanding its Air Forces.

With this as background, Gen. George C. Marshall, the Chief of Staff, recently promised: "The new American Army will have the highest degree of mechanization of any army in the world."

Not only is the mechanization coming along well but so are all the other instruments of modern warfare. It is perfectly true that the Army is short of a few weapons, including anti-tank and anti-aircraft guns and some field artillery. Wishes could not beget weapons. However, the seeds have been well planted—and the American people are beginning to reap a bristling harvest of guns and munitions. In spite of the shortages, each soldier gets plenty of cracks at the latest weapons.

**S**OME criticisms of the Army, however, aren't easily answered. For example, what about morale? Fiery devotion to the patriotic cause is as important as perfect military training. Any nation moving to a great and free destiny must have spiritual greatness.

Even in the teeth of a world taking orders from militant dictators, this nation has been hard to convince of its peril. Yet, you know from life-long experience that once America is convinced, the cause is won. Spirit in the Army generally wasn't in the dumps when morale recently hit the headlines. And, the popular pessimism only confused the situation.

As more of the citizens of our nation begin to realize why we are being called upon to subordinate our lives to the national welfare, as new and interesting weapons are put in the hands of the soldiers, as they continue to get the feel of the important job they must fill, and as the efficiency of our new Army increases, morale becomes less of a problem.

Legal officers of the Army believe the number of court trials for breaches of military discipline is an important index to morale. The principle being that when their spirit is depressed soldiers get fractious. If, for instance, they want to get away from it all, they simply desert. Today the number of men being brought to trial for infractions of military law is lagging behind the sharp increases in numerical strength of the Army. A significant example is desertion (Over the Hill). From April to July of this year the monthly totals of desertion convictions were exactly the same. But in the same period the enlisted man-power of the Army increased approximately 300,000. Courts martial convictions for absence without leave (AWOL) were ten less for the month of July than for the previous April.

Bolstering of spirit is a priority. A Morale Branch, now swinging into high gear, has been incorporated into the War Department to supply the soldiers with the facilities for mental stimulation and physical relaxation.

**A**UTHORS and journalists about to be inducted into the Army may suppose their writings days are over for the duration of their trick. They can prove themselves wrong. When they make their talents known they usually find plenty of opportunity for writing—and, most certainly, a different and newsworthy field has opened to them.

There are some 200 publications edited and written in Army camps across the nation. Many of these are marvels of editing and writing. But soldier-reporting needn't stop there. Many articles written by officers and enlisted men have reached the columns of publications in cities near Army posts. Some articles have come to Washington and have been offered to the national press and radio. Several books written in camps have been



Brig-Gen. Alexander D. Surles

Gen. Surles, Director of the War Department's Bureau of Public Relations, has a wide acquaintance among newspaper and radio men. Born in Milwaukee, he was graduated from West Point in 1911. He served in various military capacities throughout the United States, in the Philippines and France; was chief of the War Department's public relations branch for four years, then served with the mechanized and armored forces before appointment to his present post.

brought to the attention of the War Department.

Articles dealing with the serious aspects of military life are submitted by soldiers to their commanding officers in the interest of factual accuracy and to insure against inadvertent release of information which could be detrimental to the welfare and safety of the entire command. Such precautionary measures often may result in the improvement of the story. The man in the military camp who wants to write is encouraged to do so. Actually the restrictions are very few.

About 200 American war correspondents and their assistants received their baptism in fire this fall when they covered the vast Army maneuvers in the South. Reporters were put into uniforms with distinguishing arm bands and moved into the front lines of a war short only of flying lead. The news hawks lived in the field, moved with the troops, and were subject to capture in the best foreign war style. Captive correspondents were not allowed to file stories until returned to "friendly" units. It was permissible to hold the "prisoners" for 24 hours to prevent leakage of any vital information.

Correspondents covering the battles were accredited to the Army of their choice. In the theater of operations the reporter was considered a member of his Army. His movements were restricted only by the dictates of military necessity. The story was written as the reporter saw it. Army Public Relations Officers were on hand only to make arrangements, explain military situations, and answer questions. Many of the stories from the battle



The men appearing in the photograph above are all officers assigned to duty in the War Department's Bureau of Public Relations. In the white suit facing the camera is Maj. David P. Page who, among other activities, has been managing editor of *Forum* and *Century* magazine and publisher of *Literary Digest*. In the left foreground is Capt. Royal M. Alderman, in civilian life vice-president and manager of the Cleveland branch of McCann-Erickson, Inc. Capt. D. M. Flournoy, of Hollywood, is behind the typewriter. Back in the corner is Lieut. Max A. Besler, author of the accompanying article.

field indicate American reporters do not miss the bus when it comes to military reporting.

The War Department Public Relations Bureau in Washington is staffed by officers selected from various branches of the Regular Army as well as Reserve Officers, National Guardsmen, and civilians picked from important Fourth Estate and radio jobs. It is directed by Brig.-Gen. Alexander D. Surles, who recently was recalled to the post from the Armored Force. Gen. Surles was one of Washington's most popular information officials back in the pre-emergency days.

Public relations officers are concerned with policies, the fertilization of ideas, with social and human trends—and all their phases of publicity. They deal with a public frequently assailed on all sides by propaganda. The general public is endowed with common sense and fair-mindedness but it has often suffered from a lack of information as to what our Army is and does, the value of military training to the individual soldier, as well as the Army's responsibility to the Nation. If public reaction to the Army is wrong, it is usually due to the confusion arising from the lack of accurate and factual information.

**T**HE Bureau maintains contact with several hundred representatives of the daily press, magazines, the columns, wire services, radio, book publishers, newsreels, picture publications, and free lancers. The mail bags are bulky and the telephone calls frequent. Several of the representatives of the press and wire services have desks in the Bureau's press room where they are as much at home as if in the city or wire rooms of their own organizations. Public Relations officers also arrange the regular conferences at which the Secretary of War, the Chief of

Staff, and other officials expose themselves to the interrogations of the nation's press.

But not all the important Army news can be considered from the national point of view. Many writers are familiar with the information organizations at Army camps across the nation. Much of the Army's good-will is the responsibility of these local public relations officers who are simply the liaison between the soldiers and folks at home engaged in a task of common national unity.

The Army is well aware that the people behind it are interested in the military, social, and educational aspects of life at Army posts. The responsibility of telling the story of the soldier to his family and friends rests with the public relations officers in the field.

Not long ago, the home-town newspapers of 5,777 trainees who had completed 13 weeks of basic instruction at Fort Sill, Okla., were notified of the permanent assignments of the soldiers. If names make news this was a whale of a good story. Most any editor can cite other examples of news coming across his desk from the Army camps. Each soldier is interested in his own progress. So are his family and acquaintances. All efforts by newspapers to relate the story of the soldiers is mirrored in the high morale of the men in the people's Army.

### Writer's Aid

The Bureau of Public Relations, War Department, Washington, D. C., announces that a new 141-page document giving a report on the Army as of August 1, 1941—its organizations and the missions, methods and equipment of its various components, is available, on request, to newspaper, magazine and radio writers. The title is "The New Army of the United States."

### Editors Organize

Editors of trade, employee and association publications are now organized nationally into a single cooperative group. They formed the National Council of Industrial Editors Associations at the Congress Hotel, Chicago, recently and elected Garth Bentley (Northwestern '26), president. Mr. Bentley is president of the Industrial Editors Association of Chicago and is affiliated with the Seng Company.

The National Council of Industrial Editors' Associations includes ten local editorial associations from all parts of the country, including Chicago, New York, San Francisco, Boston, Detroit, Cleveland and St. Louis. The purpose of the Council is to promote industrial harmony and obtain maximum employee cooperation in the national defense program through the coordinated efforts of the industrial press. The 1,500 publications represented in the Council reach a reader body of more than seven million industrial workers.

Three vice-presidents elected were Kenneth Ede, Ohio Public Service Co., Cleveland, O.; E. C. Badeau, International Nickel Co., New York, N. Y., and Carl Totten, Shell Oil Co., San Francisco, Calif. Other officers are: Clement E. Trout, recording secretary, Oklahoma A. & M. College, Stillwater, Okla.; Howard Marple, treasurer, Monsanto Chemical Co., St. Louis, Mo., and Robert Newcomb, coordinator, editor of *Stet*, New York City. Information regarding the association may be obtained from the Industrial Editors Association of Chicago, Room 1086, Board of Trade Building, Chicago, or Mr. Newcomb, editor of *Stet*, at 56 West 45th St., New York, N. Y.

FRANK N. HAWKINS (Georgia '33) has resigned as managing editor of the Macon (Ga.) *News* to become executive news editor of the Augusta (Ga.) *Chronicle*, effective Sept. 1.

FRED ZUSY (Marquette '37) has joined the Milwaukee bureau of the *Associated Press*.

## • THE BOOK BEAT •

### Tabloid Tales

**MY LAST MILLION READERS**, by Emile Gauvreau. 488 pp. E. P. Dutton & Co. 300 Fourth Ave., New York. \$3.

IF one did not already know Emile Gauvreau, he could easily guess from the title of his new book, "My Last Million Readers," that he was connected in some way with journalism. He might also conclude, from the size of the figure, that metropolitan newspapers, possibly tabloids, are a part of the story. And he could further surmise, from the tone of the title, that the author is a man of accomplishments not altogether disposed to hide his light under a bushel.

There would be much truth in each of these surmises. "My Last Million Readers," an autobiography, is about journalism. Metropolitan dailies, especially two tabloids—Macfadden's *New York Graphic* and Hearst's *New York Mirror*—were the scenes of some of the author's most colorful experiences. And as for Mr. Gauvreau's achievements, while he cannot be accused of applying tabloid treatment to his personal affairs, he is remarkably forthright about himself, his views, his work, his associates, his employers, and the contemporary scene generally. The result is a volume which literally grips the attention from beginning to end.

Mr. Gauvreau and his own career are highly interesting, but no less so are the persons he has known and his pungent comments about these and their affairs. William Howard Taft, Bernarr Macfadden, William Randolph Hearst, Arthur Brisbane, Sinclair Lewis, President Roosevelt, Harry Hopkins, Stanley Walker, Rosa Ponselle, "Ham" Fisher—these and many others he has known, and he writes about them with an appreciation of the unusual and significant.

Mr. Gauvreau knew Taft while working on a New Haven paper. Taft, just as other Yale professors, was often in the editorial rooms seeking late news of World War No. 1. The editors benefited, of course, from this association. "I was becoming more pleased with myself when I compared my work with the treatment of the same news in the *New York Times*, whose telegraph editor did not have half the Yale faculty and a former President of the United States to help him out," he writes in this connection.

To Macfadden, he pays this compliment:

"Looking back, I am forced to the conclusion that Macfadden was the only sincere publisher with whom I was ever associated. . . . He refused to accept money as advertising revenue from products in which he did not believe. I have never worked for another publisher who permitted his personal convictions to interfere with the money his paper could bring in."

As a young man, Gauvreau greatly ad-

**THAT LOFTY SKY**, by Henry Beetle Hough. 273 pp. Doubleday, Doran & Co., Inc. \$2.50.

Henry Beetle Hough, whose 20 years as editor and publisher of the *Vineyard Gazette* at Edgartown, Martha's Vineyard, were so ably presented in his "Country Editor," now turns to fiction and in this volume tells the story of Hugo, a young Nazi cadet, who was forced to desert his ship in South Africa where he met an English girl, Nicki, who helped him in his flight.

**WILLIAM ALLEN WHITE**, of *Emporia*, by Frank C. Clough. 265 pp. Whittlesey House, McGraw-Hill Book Co., Inc., New York. \$2.50.

William Allen White has been a figure in American journalism and allied fields for many years—yet folks still do not know him well. They ask all sorts of questions about him—many of them being directed at Frank C. Clough, managing editor of the *Emporia Gazette*. In this volume, Mr. Clough, who has known the Whites for 20 years, gives an intimate account of this famed editor, his wife and their activities.

**LADY EDITOR**, by Marjorie Shuler, Ruth Adams Knight and Muriel Fuller. 288 pp. E. P. Dutton & Co., Inc., New York. \$2.

What chance is there for the woman who wants to make journalism her career? Embodied in this volume by three talented young women of writing bent are varied answers to that question, accompanied by interesting stories of careers in the newspaper, book and magazine fields, also suggestions for aspirants to similar careers.

Marjorie Shuler started her newspaper career at 16, a career that has included of the union, publicity work and the writmuch travel, work in almost every state ing of five books. Ruth Adams Knight, who began her career on an Ohio newspaper, has written for radio, short stories and her new novel, "Women Must Weep" was just recently published by *Cosmopolitan*. Muriel Fuller, who has worked for several publishing houses, is now on the editorial staff of *Redbook* magazine.

mired Arthur Brisbane. Later, however, when he came to work for him his high esteem was altered considerably. He devotes a whole section—102 pages, to be exact—to what he calls "The Great Illuminist." The treatment, as the foregoing reference indicates, is somewhat debunking in tone.

Although the author is restrained in his references to Walter Winchell, it is clear that although he gave him his start to fame, he does not care for the results of his handiwork. Describing Winchell as "a vaudeville 'hooper' who had been introduced to me by Fulton Oursler (editor of *Liberty*) as a possibility," he notes that he put him on the payroll and that "no stranger phenomenon has yet appeared in the newspaper business." Those who are familiar with "The Scandal Monger," a novel by Mr. Gauvreau, will perhaps read more into his references to Winchell than others. Regarding this novel, he writes:

"The Scandal Monger' (is) the story of a Broadway columnist who had changed his name from Willie Goldfarb to Roddy Ratcliff and whose superficial qualities had struck a popular note and made him rich. Winchell threatened to resign unless the book were suppressed . . .

Winchell and I went about the city room exchanging malevolent glares. . . ."

After leaving New York, the author became associated with the *Philadelphia Inquirer*, which gave him an excellent opportunity to know Moses Annenberg. He devotes a section to him, under the heading, "Eenie Meanie Money Moe," which indicates the tone of the appraisal.

Mr. Gauvreau has written two books other than this and "The Scandal Monger." One of these, "Hot News," was a 1931 best-seller and became a Grade A movie. The other, "What We So Proudly Hailed," 1935, is devoted to the author's observations as a member of the New Deal's congressional mission to Soviet Russia on the eve of recognition.—JOHN E. DREWRY, Dean, Henry W. Grady School of Journalism, The University of Georgia.

### Press Pageant

**DAYS OF DECISION**, edited and with an introduction by Charles Merz. 278 pp. Doubleday, Doran & Co., 14 West 49th Street, New York, N. Y. \$2.

HERE is a new sort of book of journalistic and historical significance—a survey of the world-shaking period from September 1939, to September 1941, as interpreted by the editorial writers of the *New York Times* and presented in the editorial columns of that great paper.

The volume is edited by Charles Merz, editor of the *Times*, who contributes a foreword that gives a concise and comprehensive picture of the events of the period and how they have affected America and American thinking.

He points out that in the spring of 1938 we had in the United States "a situation in which the strong moral convictions of the American people counted for nothing because the habit of isolation had made us a hermit nation," then traces the shifting scenes of history which made America realize:

"Democracy had been a doctrine and a habit. It had been complacent. Now, in the summer of 1941, it was clear that it must become a living flame or die. And this was the hope of this war and of 1941: that its flame would burn to ashes the foul and flimsy structure of the new barbarism and that democracy, victorious, would again march forward toward a civilization more just and free than any we have yet known."

The editorials contained in the volume are the work of five regular contributors to the *Times'* editorial page: Anne O'Hare McCormick, R. L. Duffus, Henry Hazlitt, Ferdinand Kuhn and Mr. Merz.

The opening selection, "A Way of Life," is a prophetic editorial which appeared June 15, 1938. It began:

"Though the United States has lived for two years under a Neutrality Act which expresses its wish to remain at peace, the American people are not neutral now in any situation which involves the risk of war, nor will they remain neutral in any future situation which threat-

[Concluded on page 15]

## Among Those Who Helped Arrange Warm Welcome for SDX in the South



Donald H. Higgins



C. R. F. Smith



Herman B. Deutsch

Prof. Smith, of the Louisiana State University School of Journalism, heads, and Mr. Higgins, managing editor of the New Orleans Item, and Mr. Deutsch, also of that paper, are members of the Host Committee for the current convention of Sigma Delta Chi, professional journalistic fraternity, in New Orleans. Details of the meeting will appear in The Quill for December.

## Humor

[Concluded from page 9]

**G**OOD reporters are always on the alert for bright features on their runs. Here again, local features with an accent on humor, have more news value than the funniest yarn which arrives via any of the syndicates or newsgathering associations.

If you run a column, half page or even a whole page of school news you should include a humorous incident or two to add variety to the usual honor rolls, assembly programs, or all of the forecasts on the next football game.

One newspaper is running a daily feature under a standing box head, "The Funniest Thing That Ever Happened to Me." Prominent citizens and would-be prominent folk were mailed blanks asking for the information and most of them responded. Naturally, this feature ranks as high in reader interest as anything in the paper.

It's a rather recent thing to see how well certain headlines will yield to clever twists and thus add much to the story. Of course, the tone of the headline must be in keeping with the facts of the story.

If you are using local art, it is well to get away from the stiff poses which are still being used by so many newspapers. It isn't necessary to have a preacher doing a handspring in order to have a good shot, but we can at least show him engaged in something which indicates that he is "happy about the whole thing."

**W**E have seen humor, rightly used, come into advertisements. On one news-

paper on which I worked we waited with interest every Friday to read the copy which was written by a grocer. He always included a few paragraphs of homespun humor in his weekly advertisement, and no one, as far as I know, would think of missing his weekly message to the people. Done in the Abe Martin fashion, some of the paragraphs were gems. "Sayings of a Prune Peddler" was the name of his feature.

If a newspaper is to remain a leader in influencing public opinion it must be op-

timistic. Editors cannot afford to follow the pessimists of their communities. A pessimist never gets anywhere—in fact, he never starts. Readers look to a newspaper for guidance, inspiration and leadership. If it leans to the calamity-howling element in the community its worth as an institution is lessened.

It is altogether natural for a normal being to enjoy some fun. Consider for a moment the great pulling power of the animated cartoons in the theater. Think of all the innumerable radio programs where there is serious material but yet enough light touches are added to give balance. So the well-balanced newspaper is more than a mass of facts—it strives to fulfill the wants of its reader audience.

The presence of such competitive interests for the time and attention of people as the radio, automobiles and movies will only help in producing better and more intimate newspapers. There is no agency of communication as close to the people of a community as the newspaper. If this close contact is to be maintained the newspaper must strive continually for balance. And this means more and more stories and art which will add touches of fun and liveliness to the news columns.



Pirates' Alley, in the heart of New Orleans' picturesque old French Quarter, runs along one side of the venerated St. Louis Cathedral and is bounded on the other by the historic Cabildo, now the Louisiana State Museum.

PVT. FRANKLYN L. SQUIRES (Missouri '37), Key Club member of Sigma Delta Chi, was in charge of press relations for his regiment, the 105th Infantry, 27th Division, through the Arkansas-Louisiana maneuvers. He formerly was associated with Korbel & Colwell, 570 Lexington Avenue, New York City, where he did public relations on such accounts as the International Flower Show, Sportsman's Show and Chemical Industries Show, held at Grand Central Palace, New York.

# THE WRITE OF WAY

By William A. Rutledge III

## Slinging English

THAT professional writing is more than just slinging English is the point driven home by J. V. McAree, brilliant columnist of the *Globe and Mail* of Toronto, Canada. Thought must precede the written word and the words express that thought, he asserts.

Excerpts from this column, which was inspired by the query of a young girl on how to become a writer, are presented below:

"Writing is not to be regarded as an acquired skill like skating or billiard playing or dancing. It is a bodily function and is part of one's bones and blood. It is thinking made visible and impressive. It is, one might say, an instinct, and this is why people who become writers very early, as a rule, reveal their tendency. The ability to write follows a delight in reading. We have never seen the two things separated. It may happen that circumstances delay the revelation of the talent, as was the case with William De Morgan, who produced an immortal work when he was an elderly man. But for years previously he had been expressing himself in another medium. As an educated man of wide reading, it was a simple matter for him to produce the one book by which he will be remembered, for, after all, he was simply thinking aloud. A great many people do not so clearly associate the two things, and sometimes we cannot blame them for failing to perceive that they are parts of the same process. One does indeed learn to write as a child learns to walk, but the power to learn is inborn. Those who are without it will never acquire the ability, no matter how assiduously they strive. The ability to write is the capacity to think and the sensitiveness to feel.

"We cannot dissociate the thought from the word that expresses it. Nor can we conceive of powerful writing linked to feeble thinking. To learn to think by experience and by reading is the first step in the education of any writer. We heard a story once about a young racketeer who got into politics and finally found himself in Washington, but opportunities to enrich himself did not immediately occur. So one day he went to a hard-boiled old Senator and, pretending to state a hypothetical case, he asked in effect how one went about it to make some extra money. 'Well, son,' said the cynical elder, 'the first thing you do is to have something to sell.' The first thing you do, then, is to know something to write about. Your reading will naturally enlarge your vocabulary and at the same time teach you something about the precise meanings of words, and this is important enough, for we think the first rule of writing is to be clear. To be clear is impossible if one does not know the difference between center

and middle, and happen and transpire, and black and white.

"If one wants to be a newspaper writer, obviously the place to find a job is on a newspaper, but even here you will have to teach yourself. We are not aware of any editors who spend much time improving the literary style of reporters or columnists. They haven't the time, and as a matter of fact literary grace and subtle ironies are of little advantage to a reporter, for his attempt to exploit them would probably be suppressed, and properly so, for generally they would be as much out of place as chuckles at funerals.

"In fact, when we see a piece of prose which strikes us as feeble or cheap, it does not mean so much that the writing is bad as that the thinking is shallow and the knowledge is imperfect. So the way to learn to write is to study and observe first. Even with a pretty good equipment in these respects, good writing does not follow as a matter of course. One is lucky if he has a friend who will point out errors into which any writer is apt to fall, unless he is a sterner critic of himself than most of us are. We get mannerisms of which we are unconscious, but which irritate readers. We get wrong ideas which we are unable to eradicate without help from without, and maybe we are inclined to resent the proffered help when we should welcome it humbly."

## Contests

"Mr. George's Joint," a novel of Texas Negro life by Elizabeth Lee Wheaton, has been chosen from 289 manuscripts as the first winner of the Thomas Jefferson Southern Award, a prize of \$2,500 and a gold medal offered by E. P. Dutton and Company and the *Virginia Quarterly Review* for the best book manuscript by a Southern author. A brilliant field made the judging difficult, with the final decision resting between "Mr. George's Joint" and Eloise Liddon's "Some Lose Their Way," which was awarded honorable mention and a special silver medal. Elizabeth Lee Wheaton is married to Grant W. Wheaton, a railway company executive, and lives in Texas City, Texas. She was born in that state and has spent most of her life there. Her father, Percival King Fulton, published a weekly newspaper in Houston, and Mrs. Wheaton has always loved the two things inspired by the smell of printer's ink—writing and talking. During her college years at Rice Institute and Southwest Texas State Teachers' College, from which she graduated, she was pursued by the mathematics requirement but finally eluded it, and she amused herself with singing, writing, and dramatics.

After a year of teaching school in Texas City, she married Mr. Wheaton. Since then, besides running her home, she has done newspaper work, taught singing and bridge, interested herself in dramatics, and busied herself with club and social service work. In odd moments flched from other duties she worked on "Mr. George's Joint," helped by her husband who liked the idea and had an editor's instinct for cutting everything in half. Although Mrs. Wheaton writes with mature skill, "Mr. George's Joint" is a first novel.

A prize of \$2,500.00 for an autobiographical book length manuscript by an American aviator has been announced by Alfred A. Knopf, New York book publisher. American citizens only, who are employed at this time as flyers are eligible to compete. They may be either

commercial or military or naval aviators; but maintenance men, executives and so forth are not eligible. Manuscripts must be typed (double-spaced) and the original must be submitted; though it is advisable for all competitors to make and keep carbon copies of their work. The material must be autobiographical. It must be all true, and so far as possible verifiable. But its exact form should be determined by the author. It may be written as straight autobiography, or memoir, or a series of loosely connected episodes, or whatever seems best to the competitor himself. Competitors may avail themselves of whatever editorial assistance they wish in putting the material into final shape, but the publisher will not undertake to supply such assistance. Curtis Brown, Ltd., literary agent of 347 Madison Ave., New York City, will handle all manuscripts in this competition. All entries must be made on formal entry blanks, which may be obtained on request from either Curtis Brown or Alfred A. Knopf, Inc., 501 Madison Ave., New York. Closing date for the competition is June 30, 1942; all manuscripts to be considered must be accompanied by application blanks and must be postmarked not later than the specified date.

## Market Notes

The Ziff-Davis Publishing Co., Chicago, publishers of *Popular Photography*, *Flying and Popular Aviation*, *Radio News*, and a fiction group, has purchased *Prize Photography* (formerly *Everyday Photography*). Beginning with the annual December salon issue of *Popular Photography*, *Prize Photography* will be merged with *Popular Photography*. Format and editorial formula will remain the same.

## Book Beat

[Concluded from page 13]

ens to disturb the balance of world power. . . .

"No remoteness from the scene of a potential European conflict can isolate the United States from the consequences of a major war. No Neutrality Act can prevent the American people from favoring their natural allies. In any ultimate test of strength between democracy and dictatorship, the good will and the moral support—and in the long run more likely than not the physical power of the United States—will be found on the side of those nations defending a way of life which is our own way of life and the only way of life which Americans believe to be worth living."

The balance of the editorials treat of the war period, starting with "Tragedy in Europe," Sept. 2, 1939, which discussed Germany's invasion of Poland; then following step by step with an analysis of subsequent events up to and including "The Rendezvous With Destiny," the meeting of President Roosevelt and Prime Minister Churchill on the Atlantic. The closing editorial, which appeared Sept. 1, 1941, summarizes two years of warfare and concludes thus:

"Let us face the truth: in this coming third year of the war we shall either turn the tide against Hitler, peaceably if we can, forcibly if we must, or in some subsequent year we shall have to meet him alone and unaided, on a battleground of his own choosing."

"Days of Decision" is an excellent demonstration of the newspaper in the role of a historian; of journalism at its best, attempting to analyze, clarify and weigh world events for the guidance of those who read.

## They Have Varied Roles in Sigma Delta Chi's New Orleans Meeting



Maj. Bruce R. McCoy



Maj. James E. Crown



Burton L. Hotelling

Maj. McCoy, manager of the Louisiana Press Association, is to discuss the weekly newspaper field at the annual convention of Sigma Delta Chi, professional journalistic fraternity, in New Orleans this month. Maj. Crown, managing editor and editor, the New Orleans States, is to speak at the opening professional session. Prof. Hotelling will represent the Tulane University Department of Journalism, host at a pre-convention smoker.

## History Is a Powerful Potion

[Concluded from page 7]

manner and so long after it had occurred that it made no impression.

Leaders today in any country are empire building on the front page. There is a vast difference from the days when Clive was sent by England to India, to "pacify" the Hindus and Moslems there. Or of any other remote period in history. It was chaotic then, as now, but not so many people knew it.

There is reason to believe that there was just as much chaos and unrest when our ancestors clambered out of the ooze and began to walk the face of the earth. These ooze ancestors in the dark hours before the dawn of our civilization, first took to the trees as monkeys, they say. You can bet your bottom dollar that there were gorilla and monkey and ape bands fighting one another, from the start.

In the Stone Age, man bopped others of the species on the conk for the same reasons that nations now go to war. A man then needed a cave for shelter, a fur skin to keep him warm, a woman to comfort him. If another man had any or all of these things and he saw no easier way to obtain them for himself, he hit his friend on the head with a club or dropped a rock on him, and took what he wanted.

In our times, nations now and again do the same thing in this "civilized" Twentieth Century.

**IT** is true that we also have learned to kill more quickly and in the mass, in

latter years. At heart, man has changed but little, if any, from those early days when the early bird got the worm, or else!

They had no newspapers in the Stone Age to keep them in touch with the day's events. Private wars or murderings went unnoticed by society then, for hardly anyone alive, other than the murderers themselves, knew of the crimes.

Men were less than peaceful also in the days of Babylon, or of Greece and Helen of Troy. Or of the Holy Roman Empire, which enforced a sort of peace, or *Pax Romana*, for a long time in the Mediterranean Basin.

Barbarians overwhelmed the Romans at last, and there were generations of war in Europe. Charlemagne enforced peace, too, for a while in and around all Gaul, but was overthrown. There were the wars of the Barons in France, and all sorts of lesser wars among the Germanic kingdoms and among all the Russias. After these Dark Ages, there were wars in England and in Scotland, and in tiny Ireland as well. A century or more ago, there was Napoleon and his wars, when he tried to conquer all Europe and make it into a Napoleonic Empire for that initial "little Corporal" conqueror. He failed, too.

American history has been more warlike than peaceful from the colonial French-and-Indian Wars, through the Revolution and our victory against Eng-

land; the Mexican War and Texas; then, the Civil War—or War Between the States to you Southerners—and the Spanish-American War, to World War No. 1, and down to now.

**THE** "good old days," it seems, were not so tranquil. True, the wars of old affected only the soldiers trying to kill each other at the front. The civilian population had no free press to inform everyone of events, as now. The peoples knew only what it suited their generals to let them know, through war dispatches from the front.

The civilians were far removed from the horrors of war, itself, and risks of battle. Now, we kill women and children first. War planes bomb cities and towns, killing on a savage scale, destroying priceless treasures and burning great areas.

It is this very hideous vandalism of modern "total war" that will tend more than any other one thing to destroy war, itself. War rapidly is killing itself, as a brutal but long effective means to an end in the way animals, including man, always have sought some answer to life in the struggle for existence. And this is one more pertinent reason why I must insist that we are better off now than ever before in history, despite war. This, and the fact that newspapers bring us complete details of world happenings in any far corner of the world, good and bad.

Once we get accustomed to the way our whole world acts and looks—and always has acted and looked—we will start practical steps toward insuring a really "more abundant life" on earth.

# WHO · WHAT · WHERE

J. WILLARD RIDINGS (Missouri '19), head of publicity at Texas Christian University, is the president of the American College Publicity Association for the 1941-42 year. He succeeded W. EMERSON RECK (Nebraska Professional) of Colgate University. HAROLD K. SCHELLENGER (Ohio State '24), director of the news bureau at Ohio State University, is the new convention secretary.

JACK COOK SINCLAIR (Michigan State '41) and Miss Helen Martha Pratt were married at Lansing, Mich., June 28. Sinclair is a member of the editorial staff of the Ann Arbor (Mich.) *Daily News*.

CAPT. JOHN W. DUNDON (Kentucky '27) is now on duty with Supply Division G-4 of the War Department General Staff in Washington. Before being transferred to Washington, Capt. Dundon was District Adjutant, Fort Thomas District, CCC, Fort Thomas, Ky., for three years. He has been on active army duty with the CCC for five years.

News editor of the *Catholic New World* in Chicago is JACK DECHANT (Marquette '39). JOSEPH WALDMAN (Marquette '40) is a reporter on the same paper.

RAY HANSEN (Marquette '38) has left the editor's chair of the Clintonville *Tribune* to become a member of the city desk of the Milwaukee *Journal*.

BURL A. ELY (De Pauw '27) has been appointed Assistant Sales Manager of *International News Service* in addition to his position as Sales Promotion Manager.

Many Marquette SDX graduates are joining the armed forces of the United States. GEORGE HUNSTIGER (Marquette '39) left his job as editor of the *Sherwood (Wis.) Herald* and the *Wauwatosa (Wis.) Times*, suburban weeklies, to join the Army. He is stationed in Wyoming. JACK LOOSBROCK (Marquette '39), left the circulation department of the Meredith Publishing Co., Des Moines, Ia. to become a part of the Army at Fort Snelling, Minn. BOB SLESKE (Marquette '41), sports editor of the *Marquette Tribune* for 40-41, is with the Army at Camp Grant, Ill. Also at Camp Grant is JOE MANNING (Marquette '39), business manager of the *West Allis (Wis.) Guide*.

When the City of Milwaukee published its daily *Midsummer Festival News*, DICK FITZPATRICK (Marquette '42) acted as city editor. RALPH J. BECKER (Marquette '42),

## Heads SDX Professional Awards Committee



Richard L. Wilson

Mr. Wilson, Washington correspondent for the *Des Moines Register & Tribune*, heads Sigma Delta Chi's Professional Awards Committee. Recipients of the journalistic fraternity's Distinguished Service Awards will be announced at the annual convention banquet at the Roosevelt Hotel, New Orleans, Nov. 15. Details will appear in the December *Quill*.

chapter president and editor of the *Marquette Tribune*, was a reporter. Another reporter was ROBERT H. VANROO (Marquette '42), editor of the *Marquette Journal*, literary quarterly. In August, VanRoo took over the Burlington bureau of the *Racine (Wis.) Daily Journal-Times* for three weeks.

DR. ALFRED MCCLUNG LEE (Pittsburgh '27), of New York University, has been elected Executive Director of the Institute for Propaganda Analysis, 211 Fourth Avenue, New York City, a non-profit educational organization "to help the citizen detect and analyze propaganda," according to an announcement by Dr. Kirtley F. Mather, of Harvard University, President of the institute.

Dr. Lee is author of "The Daily Newspaper in America" and co-author of "The Fine Art of Propaganda." Before joining the Marketing Department of New York University in 1938, he was a member of the staff of the Institute of Human Relations, Yale University, an associate professor of journalism and sociology at the University of Kansas, Lawrence, Kan., executive secretary of the Better Traffic Committee of Pittsburgh, sales manager of the O. Hommel Company, Pittsburgh, and a newspaperman in New Haven, Brownsville and Oakmont, Pennsylvania, and Pittsburgh.

A contributor of articles to trade and professional periodicals in the journalism, advertising, and social science fields,

Dr. Lee is chairman of the Public Relations Committee, American Sociological Society; a member of the Commission on Public Relations, Federal Council of Churches of Christ in America; and a member of the American Marketing Association, National Association of Publicity Directors, Alpha Delta Sigma and Sigma Delta Chi, professional advertising and journalism societies. He graduated from the University of Pittsburgh in 1927 and received the Ph.D. degree from Yale University in 1933.

—30—

STEPHEN BOLLES (Wisconsin Professional), 75, Representative in Congress from the First Wisconsin district, and veteran newspaper editor, died in Washington July 8 following a heart attack. He was serving his second term in Congress.

Mr. Bolles had been a working newspaperman for half a century before seeking public office. He sought the seat in Congress after rounding out 20 years as editor of the *Janesville (Wis.) Gazette*. Entering newspaper work as a youth, Mr. Bolles connections included positions as managing editor of the *Toledo (O.) Blade*, publisher of the *Erie (Pa.) Dispatch*, managing editor of the *Buffalo (N. Y.) Times*, managing editor of the *Buffalo Enquirer*, Sunday editor of the *Buffalo News*, and publisher of the *Rochester (N. Y.) Daily Times*.

Mr. Bolles was a constant crusader to establish the importance of the non-metropolitan press. He served one term as president of the American Society of Newspaper Editors.

PROF. GAYLE COURTNEY WALKER, 37, former director of the University of Nebraska school of journalism and a former president of the American Association of Teachers of Journalism, died of a heart attack in his apartment at Lincoln, Nebr., Oct. 10. Prof. Walker was director of the school from 1932 until this fall when ill health caused his resignation and Harold Hamil was named director.

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## Crusades and Crusaders

**S**HOW me a newspaper that with accuracy and completeness covers the news of its community, the state and the nation, that recites the incidents of life about it, both great and small, that gives space to the churches, the lodges, the rural communities, that comments on all these, and you have shown me a publication that I know will be well received in its community," observes C. A. Stoddard, editor of the Craig (Colo.) *Empire-Courier*, in this issue of *THE QUILL*.

"But," he adds, "show me a newspaper with those same virtues and add thereto the fire and zeal of a great fighting spirit, ready and eager to go out and do battle for anything it conceives to be right and just and I'll show you a publication that is better than good. It has glamor. It has power. It is a definite influence in its community."

**I**T'S that added something of which he speaks that makes a good halfback a blazing star; a good officer a great leader; a good workman a master craftsman. It makes a good newspaper a great newspaper.

The crusading spirit still permeates a goodly portion of the American press. Some crusades, to be frank about it, are conceived and carried on for circulation purposes. Such shallow endeavors are not as successful nor as frequent as they once were—one reason being a more sophisticated public that can read beyond the headlines and between the lines of the story.

Day in and day out, however, without flamboyant self-praise or with no motives other than to do a good job of newspapering, to serve their public and their communities, American newspapers in small towns and big cities, launch and carry on significant and successful campaigns.

**N**OT so long ago, Silas Bent, whose "Ballyhoo" and "Strange Bedfellows" established him as a severe critic of the press, wrote a book, published by Whittlesey House, which was titled, "Newspaper Crusades, A Neglected Story."

It is singular, he noted, that newspapers have made so little to-do about their achievements as crusaders when "here lies the best argument for newspaper freedom not only from governmental interference but from the coercion of a capitalist economy."

He pointed out that more than once crusades had been carried on in spite of severe monetary loss and actual personal peril. "Neither salesmanship nor exhibitionism, neither partisanship nor malice," he continued, "can explain all they have done. No economic audit gives a satisfactory explanation. For crusading is a normal, sometimes routine, activity of the newspaper. Whether it consists in a special emphasis and editorial treatment of run-of-the-mine news or the creations of news, whether it involves meeting issues as they arise or making issues, it is a primary function."

**I**T occurs to us, as a follow-up of Newspaper Week, that it might be a good idea for newspapers to place copies of Mr. Bent's discussion of newspaper crusades in school and public libraries.

Such a presentation, costing little, could be made during Newspaper Week, on the anniversary of the paper, or simply as a gift. Moreover, perhaps it might be good promotion for a newspaper to see to it that other books of, by and pertaining to newspapers and newspapermen were placed on library shelves.

Newspapermen have turned out literally scores of excellent books in recent years—volumes of current history, background,

# AS WE VIEW IT

fiction, biography, autobiography, travel, on science, exploration and other fields.

If there isn't a "journalism shelf" in the library of your city or town why not start one? It wouldn't cost much and it would be another way of presenting the press to the public.

## Crusading Columnists

**S**PEAKING of crusading reminds us we have been wanting to comment upon and

commend Westbrook Pegler's one-man crusade against racketeering labor officials and the Pearson and Allen crusade against the abuse of the franking privilege by which members of Congress have made it possible for pro-Nazi organizations to distribute material of their choosing throughout the country at the government's expense through use of the congressional frank.

Their revelations and attacks have done much to clean up and clear up sore spots. More power to them—and may their example be followed by others.

Also, a word of commendation to Ray Clapper for that excellent series of columns resulting from his visit to Britain, which, in his usual clear-cut manner, did much to awaken American readers to the situation there.

## Notes About Newspapers

**T**HAT there are scores of feature stories, editorials, special articles, columns, paragraphs and what not embodied in the reports of the Bureau of the Census was aptly demonstrated by the remarks of Vergil D. Reed, Ph.D., Acting Director, before the American Society of Newspaper Editors.

Among the interesting paragraphs he presented were these significant ones concerning the newspaper business:

"The last Census counted 2,040 daily newspapers with an aggregate circulation of 42,966,000 and 6,209 weekly newspapers with a circulation of 19,296,000. Only newspapers doing \$5,000 or more a year are included and this means that many small weeklies are not included.

"The combined circulation of the 8,249 newspapers enumerated was 62,262,000—the greatest total ever reported at any census. They reported revenue totaling \$845,687,000, of which \$539,495,000 came from advertising and \$306,192,000 came from subscriptions and sales.

"Ten years earlier, in 1929, newspaper revenues totaled over one billion dollars. This was the banner income year of newspapers. But it is a tribute to the contribution of editors to know that 1939 receipts from subscriptions and sales reached the highest total ever reported. Advertising revenues, however, were more than \$250,000,000 under the 1929 boom year peak of \$797,000,000. Each family now spends nearly \$10 a year for newspaper subscriptions.

"The average circulation per daily newspaper in the United States has trebled since the beginning of the century, 21,000 in 1939 compared with less than 7,000 per paper in 1899.

"The 1940 Census shows that newspaper circulation as a whole has a 120 per cent coverage as compared with the number of homes in the entire United States, but it is even more important for the publisher and industry to know that they are firing rifles rather than shotguns that scatter. Nearly 48 per cent of our population is in metropolitan areas."

## AT DEADLINE

[Concluded from page 2]

news of victories before official Washington knew what was going on. For example, when the peace treaty was executed at Guadalupe Hidalgo the state department's messenger left at the same time Kendall's story and treaty copy got under way from Vera Cruz. The *Picayune* printed every detail about the treaty before the state department knew of the treaty officially. Kendall's accounts often were added to the official ones to augment and clarify army reports.

One other incident, to prove the ingenuity and quick thinking of the *Picayune* fathers, occurred after an opposition paper, the *Delta*, scooped Kendall and associates on a president's message to Congress.

Francis A. Lumsden, co-founder, vowed it would not happen again. On the arrival of the next message Lumsden met the mail at Mobile with a printer and type. Aboard ship en route through the Gulf and Lake Pontchartrain the message was set in type and the form locked. At Milneburg, a team of fast horses raced the metal page to the *Picayune* press and the *Picayune* edition was being circulated before the *Delta* really received its dispatch containing the message.

**K**ENDALL and Lumsden, both qualified printers, the former from North Carolina and the latter a New Englander, began their publication, the records show, with about 500 pounds of minion type, several cases of display type, four or five composing sticks, five pair of cases, two cases for forms, a wash basin, a broom and two wooden boxes, one for editorial work, the other a business records desk. Evidently the editors were too busy to sit down for they seemingly had no chairs.

All this was housed in a 14 x 14 foot room. Press work was done at the beginning in outside shops. It was not long, however, before a press was acquired. The paper proved so popular that by 1850

it had a home of its own, rebuilt within months after a disastrous fire.

Into early *Picayune* partnership came Alva M. Holbrook who was the business genius of the organization. Kendall retired after the Mexican War to die on his Texas estate; Lumsden and his entire family were victims of drowning at a Great Lakes disaster in 1860. and Holbrook succumbed here several years after. It was then that Mrs. Holbrook, subsequently Mrs. George Nicholson, became the first woman ever to assume the controlling proprietorship of a metropolitan newspaper.

**T**WENTY-FIVE years ago, the *Picayune* merged with the *Times-Democrat*, organized in 1881, to form the present-day *Times-Picayune*. It is interesting to note that the first edition was a four column, 11 x 14 inch paper. On its semi-centennial, January 1887, the editors put out a 16-page edition, considered then a huge affair, but tiny as compared to the mammoth one of eight column format marking its 100th birthday three years ago. The *New Orleans States*, dating from 1880, a few years ago became the *Times-Picayune's* afternoon edition.

The newspaper history of New Orleans contains, as might be expected, incidents of every sort and description. There were many duels, the most notable probably the Alcee La Branche-Hueston shotgun meeting there, although Hueston was a Baton Rouge editor. The city boasted in the 1870's of being home to the only journal published aboard a Mississippi River packet. This was the *Golden Rule Pilot*, issued as the steamer plied between Cincinnati and the Julia Street docks.

ORIN W. KAYE, JR. (Michigan State Professional), London Correspondent for the *Chicago Times* and the Federated Publications of Michigan, has returned to America for a lecture tour after spending the last six months in England. Kaye, who is 23, has spent 27 of the last 32 months in Europe. He came home for a previous lecture tour in September, 1940.



Canal Street, in New Orleans, is America's widest business thoroughfare. It is the dividing line between the old city and the new. It is 171 feet wide. The neutral ground and sidewalks are paved with marble with deep pink borders.

THE QUILL for November, 1941

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